

AirSick
**CREATING
AN UNDEAD
ROCK N' ROLL
RECORD**
BY SEAN CAHILL



For this project I decided to have a little fun with one of the new stencils from **AirSick's** Zombie collection. In this Step-By-Step we are going to be creating a Rock N' Roll Zombie portrait on a old vinyl record that we picked up for 2 bucks at the local thrift shop. So... grab your airbrush, grease up your pompadour and lets ROCK N' ROLL.

ZOMBIE HITS OF THE 1950's
**PROJECT
SUPPLIES**

SUPPLIES

OLD VINYL RECORD

SUPPLIES

DOUBLE ACTION AIRBRUSH

MASKING TAPE 1/2"-2 1/2"

SUPPLIES

AUTO MASK

AIRSICK ZOMBIE HEAD 1

SUPPLIES

AIRSICK SKYLINES 2 STENCIL

PAINTS

HOK BLACK BASE

PAINT

HOK WHITE BASE

HOK LIMETIME GREEN PEARL

PAINT

HOK PASSION PURPLE PEARL

HOK KK VIOLET KANDY

PAINT

SG100 INTERCOAT CLEAR

STENCILS



AIRSICK ZOMBIE HEAD 1



AIRSICK SKYLINES 2

For this project we went a little heavy on the plotter cut graphics. If you don't have access to a plotter, you can trace the design directly onto a piece of auto mask and cut it out by hand using a razor blade.

I start by basing a black vinyl record in Bulldog adhesion promoter. Since I'm not sure how well the paint will stick to the vinyl, it is a good idea to give myself some extra adhesion to prevent paint lifting. This is a fast and effective step that can save you big time in the end.

After the Bulldog has been applied, I position a thin mask around the inner rim of the record using 1/8" fine line tape. I then base the record in Orion Silver. The masked ring will remain black when the mask is finally pulled. I build up a few light even coats of Orion Silver until I have reached full coverage.

I then add about 5-10% Violet Kandy Concentrate to a 2:1 mix of HOK SG100 Intercoat Clear.

I base the Kandy over the silver using light overlapping strokes until a desired color is reached. The Kandy Concentrate will continue to darken as it is layered. I'm looking for a nice bright pinkish-violet, so be sure to stop before it gets too dark (STEP 1).

When the kandy has dried, I lay down the spiral mask I have cut on the plotter (STEP 2). Using the hole in the middle of the record as a center point, I can quickly line up my design to a desired position.

STEP 1



STEP 2



STEP 3



Now that my mask is in place I can put down a few more coats of violet Kandy. The candy will darken the exposed areas and give me a nice bright violet color. When the paint is dry, I carefully remove my spiral mask.

STEP 4



Note: At this point I sprayed a few light coats of SG100 intercoat clear over the entire piece to give me a protective barrier between the fresh kanded paint and the tack of my masking vinyl. SG100 is basically urethane paint without pigment. So it offers a fast drying method of protection, but is not to be used as a final clear.

STEP 5



Now that the SG100 has had time to set, I carefully line up and place my first text decal. I have thought ahead and included a small circular cutout - this allows me to align everything based off of the hole in the record.

STEP 6



I tape off the entire area surrounding my plotter-cut mask to avoid any overspray on the kandied record.

STEP 7



Before painting the letters green, I build up a white base. I am using multiple thin coats, and not allowing too much paint to build up around the edges of the paint mask.

STEP 8



I fill in the letters using HOK Limetime Green Pearl. This pearl paint will look great against the violet candy.

STEP 9



Next I re-mask each letter and add a drop shadow using HOK Passion Purple Pearl and a few drops of black base (STEP 9).

This is where having plotter-cut paint mask really makes your life easier. You can hold on to all of the mask pieces, and re-apply them a few times during a project. This really saves a lot of time.

Note: In this shot (STEP 9), you can see the 1/8" strip of fine line tape around the outer edge of the record. This border will be the last thing that we unmask.

STEP 10



STEP 11

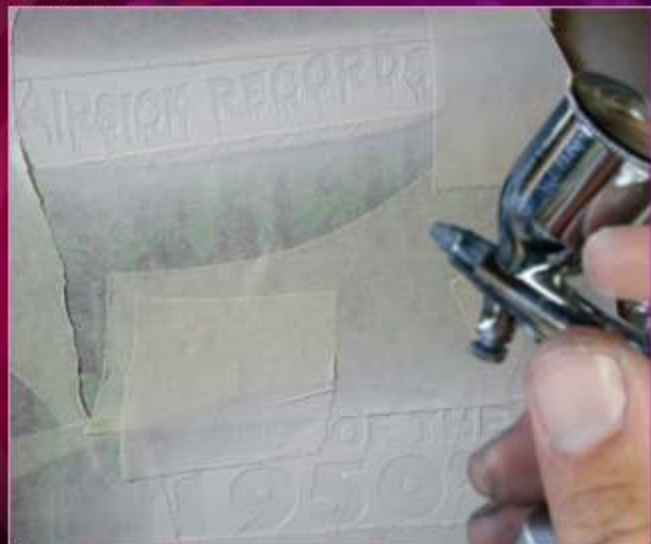


STEP 12



With the drop shadow in place (STEP 10), I unmask the lettering again and line up my last 2 pieces of plotter-cut text (STEP 11). Once again I mask off everything except for the text, to ensure that there is no overspray on the record when I am finished (STEP 12). I build up a few white layers of white (STEP 13), and unmask the record.

STEP 13



STEP 14



STEP 15



I then move underneath the text and use the AirSick "Skylines 2" stencil to create a perfect city skyline element (STEP 15).

This is a great stencil for adding a quick, yet intricate, background element to any of your airbrush projects.

STEP 16



STEP 17



Now that all of my elements are in place, I grab the "Zombie Head 1" stencil, which I tape in place, and begin to build an under-painting with white.

STEP 18



During this step, I have already begun to build some of the dimension into the face, instead of simply fogging in a flat layer of white paint.

STEP 19



STEP 20



After removing the "Zombie Head 1" stencil I will come in freehand and fill areas that I don't want, or areas that I will render later. I also begin to cover up some of the hard lines left by the stencil (STEP 20). I move all over the piece brightening all of the high-points of the face. This step will help to establish the form of the face before moving into the detailing.

I change to an over reduced black and begin following the lines, darkening the deepest areas (STEP 21) and softly shading the rest. This portion of the painting requires quite a bit of brush control, so take your time - and never forget to warm up with some daggers and dots before starting!

STEP 21



"ZOMBIE HEAD 1" NEGATIVE MASK



The "Zombie Head 1" stencil includes a negative mask. Here (STEP 21), I have placed the negative mask over the zombie face, and taped it down.

This will protect from overspray throughout the remainder of the facial detailing.

STEP 22



I am working with a combination of sharp lines, and soft shading for this portrait. Much of this work is simply following the guides set by the lines of the stencil. I want the eye sockets to have a sunken feeling, so I add deep shadows (STEP 22).

STEP 23



STEP 24



STEP 25



With the left eye (socket) shaded (STEP 23), I begin rendering the strips of flesh on the cheek of the Zombie (STEP 24). I outline the teeth, and add some details into the gum line (STEP 25).

When I am satisfied with the rendering I go back in with the stencil and my white base (STEP 26). I hit the brightest highlights with white being careful to not get overspray all over the rest of the artwork. I add highlights to the eyes, as well as reflective light to the teeth jaw and forehead.

STEP 26



STEP 27



STEP 28



With the negative mask still taped down, I fill in the hair with black without having to worry about over-spray (STEP 28).

I render the ear using white by simply following the lines of the stencil (STEP 29).

STEP 29



STEP 30



With the ear fully rendered, I am ready to move on to the next step.

STEP 31



While rendering the face, I have completely lost the stitches from the stencil. I am going to add these back in, in the next step.

STEP 32



STEP 33



To re-apply the stitches, I tape the stencil down and fill in each of the individual stitches with black. This will give me the guidelines that I need to simply connect the stitches with some long black lines. Here is the result of the re-applied stitches (STEP 34).

STEP 34



STEP 35



In the final stages, I am going to focus on boosting some of the highlights. I add some small highlights to the eyes (STEPS 35,36) to give them a rounded and glassy look.

STEP 36



STEP 37



STEP 38



I add some subtle highlights to the ripped flesh on the cheek (STEP 37). These help to round out the forms a bit more.

I use a series of dagger strokes to begin the highlights of my zombie's pompadour (STEPS 39,40). Make sure you practice a few dagger strokes off to the side before starting on the hair.

STEP 39



STEP 40



STEP 41



STEP 42



To get the final look for the hair, I begin to cover up all of the white with small tight black dagger strokes (STEPS 41,42,43). I am being very selective with the highlights that I am leaving, in order to achieve a Greaser-look for my zombies hairstyle.

STEP 43



STEP 44



The last thing that my undead-rocker needs is a shoulder to balance out the bottom of the record. I begin to add in the zombie's shoulder using white and simply free-handing in the main shape.

STEP 45



When I am happy with the shape of the shoulder, I create the shadows and recesses.

STEP 46



Keeping my overall light source in mind, I add in the shoulders highlights.

STEP 47



With the shoulder looking good, I remove the fine-line tape for the circular border.

STEP 48



STEP 49



I then "Very lightly" fog some violet in the darkest areas of the face allowing the overspray to bleed into some of the white. This final step helps our zombie integrate better into the overall color scheme.

Taking a step back, I look for anything that needs repair or touching up. When I am happy with the final piece I give it a few coats of clear and bring it to a show quality shine.





This was a really fun project to put together, and the final result is pretty awesome! The colors really pop, and the silver base adds just the right amount of sparkle to overall effect. The final record will make a great display piece... or maybe even the beginning of a series of airbrushed zombie records.

We hope that you have all enjoyed this tutorial. Please feel free to drop us a line with any questions, comments or feedback you may have.

**PRINTER
FRIENDLY**



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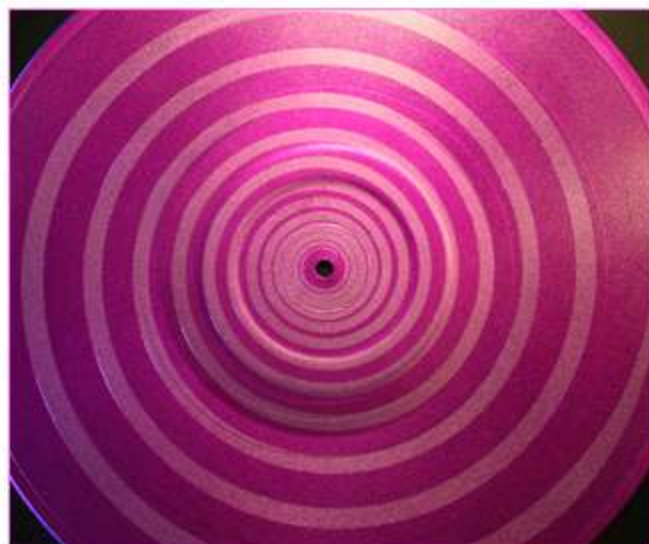


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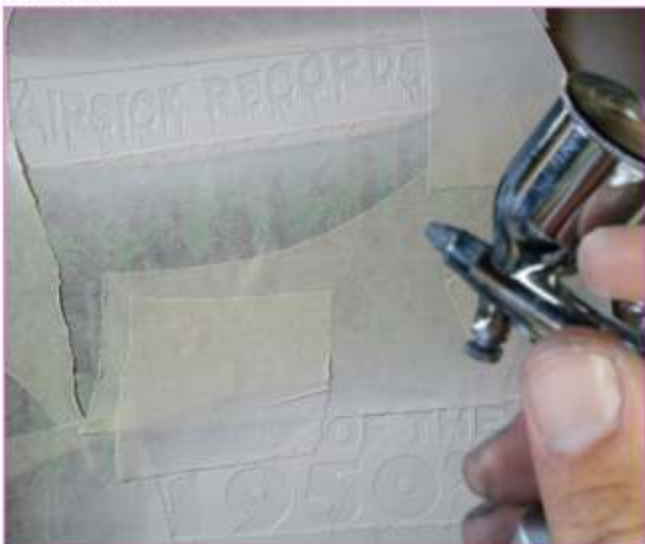


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